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# ART IN DRESS

## ARTISTIC JEWELRY.

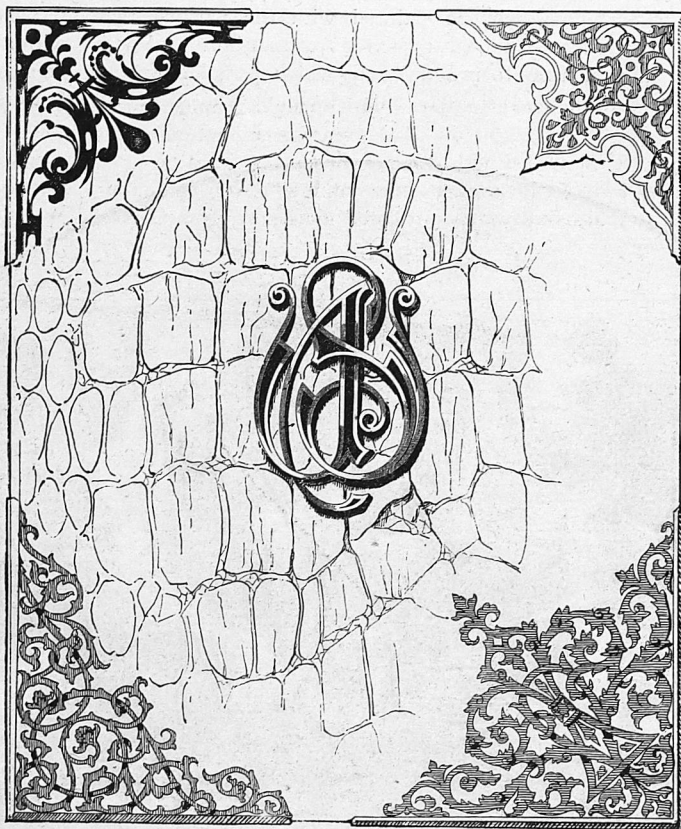
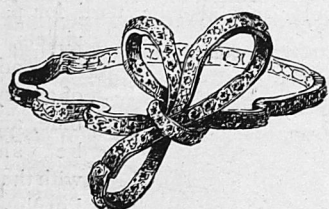


THE series of original designs for artistic jewelry begun in the last issue of *THE ART AMATEUR* is continued herewith. The objects represented below are a bracelet of diamonds (the same design may be executed in gold or silver, chased, without the diamonds); a pair of gold sleeve links, with sapphire or diamond centres; a sil-

place so as to adapt it to almost any purpose); a châtelaïne in silver and gold, chased; a second prize medal similar to the previous one; a third class pin or badge, with lamp and laurel, as emblems of science and success; a fourth class pin, for students of mathematics or architecture; and four class rings, the one with the anchor and head of Neptune for a naval school.

These and most of the designs by Mr. Bouché, published in our last number, are conceived with special reference to the requirements of the trade. The production of them does not involve great labor. In say-

them, and to follow them, therefore, is the most emphatic way of saying, 'I am rich.' It is one and the same passion which finds vent among the poorer classes in Brummagem jewelry, and shows itself in rich ones in the display of watch chains, rings and necklets, whose whole value and interest consist in the number of rare diamonds and the weight of gold. Diamonds may be a safe investment, easily convertible into cash, a convenient form of settling money on one's wife, a ready means of advertising one's wealth—but what has that to do with art or ornament? The Indian craftsman may lay claim to art when he



DESIGNS FOR JEWELRY. BY H. L. BOUCHE.

ver pin ornamented with syringa blossoms; a pocket-book with corners which may be easily done in gold or silver and which can be used also for a card-case, portfolio or album; a lace pin of chased silver; a pair of sleeve buttons, silver and black enamelled; another lace pin of silver, chased and oxidized, with colored pearls or stones introduced in the mouth and claws; a class prize or badge for college use, the lamp denoting science and the pond lily and pen readiness in speech and writing; another class prize or badge in Gothic style, specially suitable for a seminary or theological school; a prize medal for a boat race (the oars can be removed and other emblems put in their

ing this, we cannot but regret that the taste of the public inclines so little toward fine and delicate workmanship, as opposed to what is massive and intrinsically valuable, that the manufacturer cannot expend the necessary money for the production of the former, with reasonable prospect of profit. As it would be useless to give elaborate designs with the hope that jewelers would reproduce them, we must content ourselves for the present, at least, with submitting for their use such as they are likely to find useful. Lewis F. Day, in his admirable "Everyday Art," says:

"Outrageous fashions are to some extent kept alive by the fact that only very rich people can indulge in

uses stones for their color's sake. The ancient Greeks and the Etruscans were artists when they beat out their gold so fine that it could be modelled with the fingers and turned to beautiful purposes. Holbein and Cellini proved themselves artists when they gave new value to the precious metals for which they designed. Those, on the other hand, to whom money value is of more account than beauty, can lay no claim to art. The fact that a thousand pounds' worth of diamonds are heaped together without a thousand pennies' worth of art, is in itself conclusive evidence that the wearer does not put on jewels for the sake of ornament."